

THE MENTOR

"A Wise and Faithful Guide and Friend"

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M A S T E R S O F M U S I C

By W. J. HENDERSON,

Author of "What Is Good Music," "How Music Developed," "The Orchestra and Orchestral Music."

JOHANN SEBASTIAN BACH, 1685-1750

GEORGE FREDERICK HANDEL, 1685-1759

JOSEF HAYDN, 1732-1809

WOLFGANG AMADEUS MOZART, 1756-1791

LUDWIG VAN BEETHOVEN, 1770-1827

RICHARD WAGNER, 1813-1883

IF any student, historian, or critic of the art of music were asked to select the names of the six greatest masters, he would indeed find himself confronted with a formidable task. Music has developed so many forms and found so many avenues of expression for the varied moods, emotions, and even aspirations of humanity, that no one master has been able to be supreme in them all. Some have led in the domain of instrumental composition, but have had to yield the palm to others in the treatment of vocal forms, and even within the field of vocal music some have been superior in the simple song, while others have achieved their distinction in writing for great choruses, or for the favored singers of the operatic stage.

But no student or historian would quarrel with the choice of the six names set forth as those of leading masters of musical art. These six men

are Johann Sebastian Bach, George Frederick Handel, Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Richard Wagner. Each of these had his special distinction, his particular field; though all of them, except Wagner, made important contributions to other departments. Wagner alone will go down to posterity as a composer whose productiveness was confined almost exclusively to one kind of



BACH AT HOME

music, and whose fame rests entirely upon it. This restriction of activity was not wholly the outcome of the composer's particular bent, but of artistic conditions naturally brought about by the process of evolution in intellectual labor. Specializing is the tendency of later years, and no composer of today would think of undertaking to rival Bach in the amazing diversity of his creations. Perhaps the note here suggested may help us to bring our thoughts into harmony with the entire subject.

BACH THE GENIUS OF THE ORGAN

All musicians have expressed the profoundest admiration for the marvelous fecundity of Bach's genius. He is the musician of musicians, the master of masters. But we must not forget, as has been noted, that generalization was more facile in his day than in ours. Furthermore, in examining his compositions, although they range from the

simplest song through practically every form of instrumental and vocal composition except opera, we find that as far as these forms were developed in his day, they are all in general construction founded on the language of the organ. Bach was a mighty master of the organ, and his method of composition for groups of instruments and voices was closely allied to that followed in his day in writing for organ and voice.

In building up his system, Bach sounded all the depths of musical science, and originated an amazing number of technical laws upon which the art of all subsequent musicians has had to rest. In doing this he was nevertheless able to compose music which for intimacy of expressiveness and lofty melodic beauty has never been surpassed. The supreme product of his genius is an oratorio called "The Passion According to St. Matthew," a musical setting of the story of the Savior's last days and the Crucifixion. In other settings of the same history he also wrote noble music; and again in his "Christmas Oratorio" Bach's music is characterized by its complete want of elements of brilliant effectiveness. It was born in the organ loft, and it belongs to the atmosphere of the church. It shrinks from the glow and glitter of the concert stage; but it has to be performed there in order that we may hear it at all.

HANDEL THE MASTER OF THE ORATORIO

Handel, who was a contemporary of Bach, born in the same year, 1685, and dying nine years later, in 1759, spent most of his life in composing Italian operas for theaters in Germany and London. After meeting with many failures he finally turned away from the theater and devoted his genius to the oratorio. It was then that he composed the great work by which he is known to all the world, namely, "The Messiah," produced in Dublin, Ireland, in 1742. Handel's opera airs are often heard in the concert room; though the works as a whole have disappeared from the stage. These airs are distinguished by melodic beauty and elegance of style, and by exquisite suitability to the singing voice.

But in his oratorios, especially his masterpiece, "The Messiah," the airs have all the best qualities of his opera music, together with a noble and tender embodiment of religious emotion. The choruses are colossal in the effects produced by the treatment of voices in masses. Here Handel rivals Bach in his application of the speech of the organ to a new instrument. But there is this radical difference between the two, that while Bach never thought of the public, Handel never forgot it. Trained in writing for the stage, Handel always considered how a musical number would influence an audience, and in "The Messiah" his skill in pre-

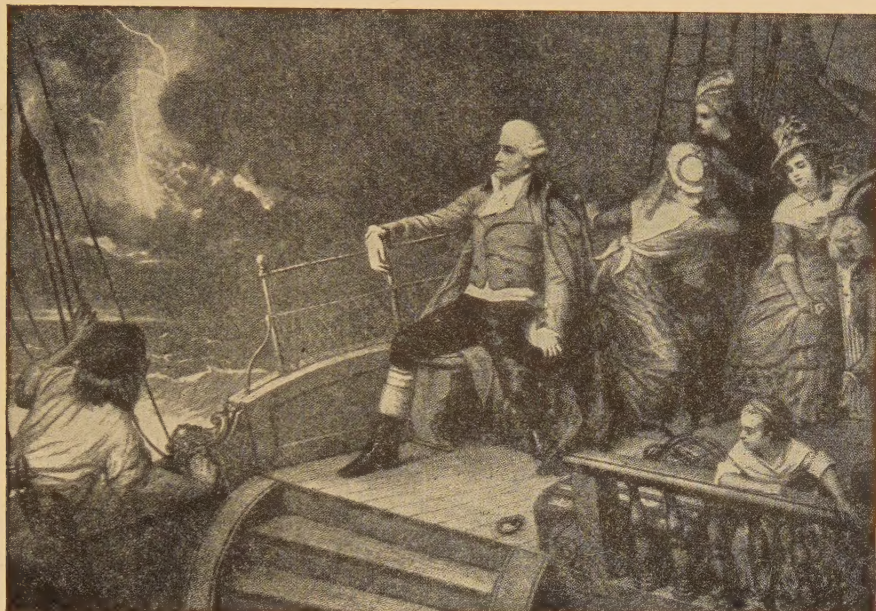


THE CHILD HANDEL

paring grandiose effects for his hearers is such that we are lost in admiration. In this one exercise of his art Handel stands alone and supreme.

HAYDN THE FATHER OF THE SYMPHONY

Haydn's claim to a place among the immortals rests on his symphonies and quartets. He wrote two lovely oratorios, "The Creation" and "The Seasons," and also operas, now buried; but none of these works would place him in the forefront. Nor are his symphonies comparable in depth and breadth with those of later masters; but they were the first in which the principles of symphonic construction were clearly set forth. It was in these compositions also that the fundamental laws of writing for the orchestra independent of voices were demonstrated. Haydn's symphonies were made for a small orchestra, and in the beginning were really chamber music compositions; but later he wrote works designed for public concert performance. His string quartets were the earliest which have retained their place in the concert room, and from them all subsequent composers have deduced their first principles.



HAYDN CROSSING THE NORTH SEA

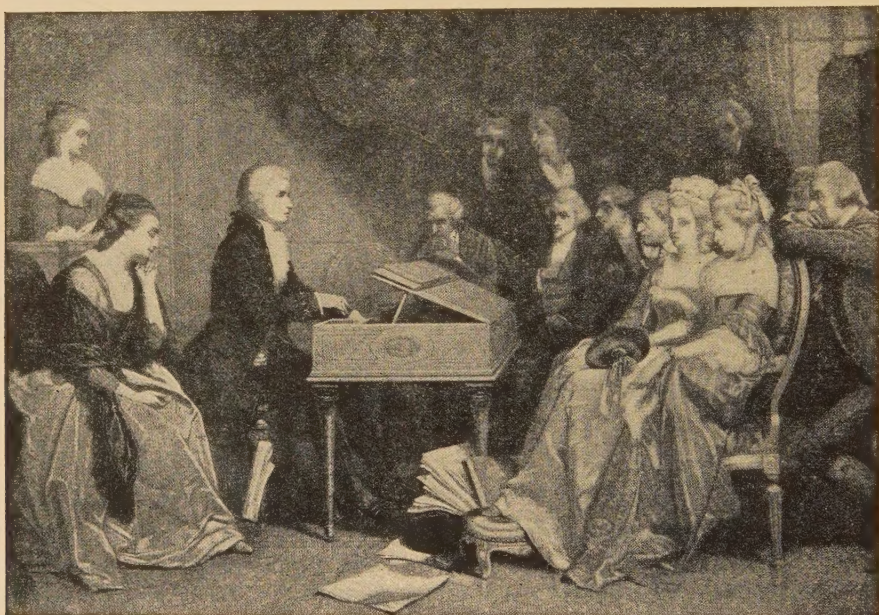
Haydn thus laid the foundations of both orchestral and chamber music. In his compositions the differentiation between the methods of construction demanded by works on the organ idioms and those intended for delivery by bodies of orchestral instruments, whether large or small, is first unmistakably set forth. In this respect Haydn was a creator. But it must be added that his music is beautiful and lovable in itself, or otherwise it might have to be classed merely as the illustration of a method. Many of the symphonies and string quartets are still played, and they give delight to all unjaded ears.

MOZART THE GLORIOUS BOY IN MUSIC

Mozart was born and died within the life of Haydn. In his brief life (1756-1791) he advanced the methods of writing symphonies and string quartets so much that Haydn, who was at first his master, in the end came to learn from him, and he also revolutionized the opera. Mozart's fame today rests upon his last three symphonies, his more important string quartets, and most of all upon his principal operas, "Don Giovanni," "The Marriage of Figaro," and "The Magic Flute." His greatest work is undoubtedly "Don Giovanni," which is the noblest

opera written in the form and style antecedent to those introduced by Wagner.

Mozart was the first opera composer to achieve clear and convincing characterization in music. His *Don Giovanni*, *Leporello*, *Donna Anna*, and *Zerlina* are perfect portraits in dramatic music. So again are his



A CONCERT BY MOZART

Figaro, *Cherubino*, and *Susanna* in "The Marriage of Figaro." Earlier composers of Italian opera made all their personages sound very much alike. After Mozart musical characterization was always attempted; for he had shown the way.

In the treatment of concerted numbers, notably the finales of acts, Mozart again set up methods original and influential upon the whole subsequent development of operatic art. Wagner's finale in the second act of "Die Meistersinger" rests heavily upon the lessons taught in the great ballroom finale of "Don Giovanni." With all his other qualities, Mozart had a marvelous gift of melody. His music flows as easily as a great river, and always possesses the clarity and brilliance of sunlight. This spontaneity of invention was born in him. He was a composer at six, and had an opera produced at thirteen. "The Glorious

Boy," Rubinstein well called him.

BEETHOVEN THE SUPREME MASTER

Beethoven's place in music is established by his nine great symphonies, his string quartets, his piano sonatas, and his one opera. All these proclaim a supreme master and teach new lessons. It was Beethoven who found in instrumental music a vehicle for the communication of great ideas and even doctrines. Earlier composers had been content to treat the symphony as a succession of movements with broad general contrasts in melodic content and in sentiments; but Beethoven did not hesitate to dedicate this form to the publication of the profoundest of human emotions. He made the symphony the medium for the expression of those more overwhelming feelings which are best understood as the common joys, sorrows, and hopes of mankind.

His fifth symphony, for example, delineates the struggle of man against opposing fate, and the ultimate triumph of the human will and intellect. The only hint given to us of the composer's intent was contained in his own remark about the tremendous opening of the first four notes. "Thus," he said, "Fate knocks at the portals." The ninth symphony, which calls in the aid of text and vocal song in its last movement, is a stupendous musical version of the fight of man for happiness and his victory in the end. The seventh symphony was called by Wagner "The Apotheosis of the Dance"; while the third, known as the "Eroica," was originally designed to be a celebration of the glory of Napoleon. But Beethoven, who was a democrat to the core, could not tolerate Napoleon's assumption of the purple, and therefore changed the title page of his work.

It will be understood from these statements that the significant, indeed revolutionary, achievement of Beethoven was the transformation of instrumental composition from the state of music for the sake of pure



MOZART AT THE ORGAN



BEETHOVEN COMPOSING

musical beauty to that of music with a message and a mission. He was the connecting link between what are known as the classic and romantic schools of musical art. The classic masters strove for perfect beauty, and regarded the formal construction of their works as a paramount issue. The romantic writers demanded the right to alter established forms according to the needs of the idea present at the instant.

Their doctrine was that the content was the vital element, and that it should dictate the form. Beethoven stood at the end of the classic school and the beginning of the romantic. He composed his mighty symphonies, his piano sonatas, and his string quartets in the old classic form developed by the searchers for perfect musical beauty; but he demonstrated that this form could be

made the medium for the communication of the profoundest thoughts fitted for musical expression.

WAGNER THE CREATOR OF MUSIC DRAMA

Richard Wagner's special claim to a place among the Titans of music rests upon his adaptation of some of the methods of the Greek dramatists to the modern opera. What had been a mere amusement in the hands of the Italians of the early part of the last century was elevated by Wagner to the condition of a universal artwork founded upon thoughts common to mankind as preserved in the mythologies of great races. Wagner built his musical dramas on the legends of the Norse and Teutonic peoples. He developed the ethical doctrines far beyond their original state, and in some of his works preached in matchless accents the saving grace of woman. He treated in one series of operas the Christian legends modified and developed in the stories of his "Tannhäuser," "Lohengrin," and "Parsifal," and in another series the splendid Pagan fables were utilized in his "Flying Dutchman," "Tristan und Isolde," and "Ring of the Nibelung." He also wrote a superb musical comedy, "Die Meistersinger," in which, while depicting the manners of a period of German history, he satirized the tendency of classicists to reject new and beautiful ideas conveyed in unfamiliar forms.

M A S T E R S O F M U S I C

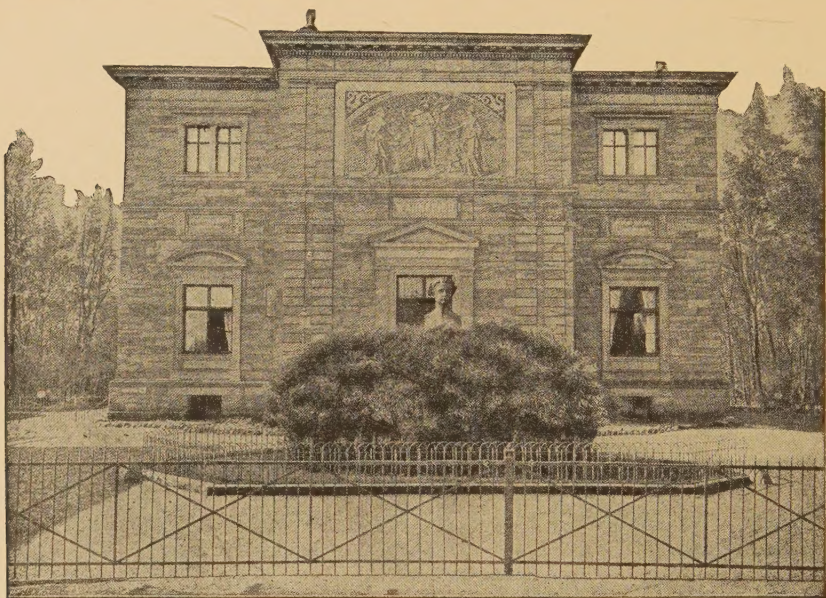
In creating the musical medium for these extraordinary lyric dramas, Wagner overset most of the evil practices which had twined themselves about the operatic art. He delivered it from a lamentable slavery, and, by wedding it to the poetic soul of the text, raised it to the blessed estate of a truly artistic wedlock. One does not hear in the Wagner drama music devised merely to tickle the ear, but rather a ceaseless flow of melody and harmony. Wagner insisted upon the organic coöperation of all the arts of the stage, poetry, scenic illusion, action, and music. His aim was the creation of the most potent and convincing dramatic realization of the splendid ideals found in the poetic bases of his dramas. He therefore originated a new vocal style, a new magnificence of orchestral utterance, a new tradition of operatic action.

His works were so stupendous in thought and execution that at first they antagonized the slothful operatic public; but in time they conquered the world, and for at least twenty-five years no one has composed an opera—as if Wagner had not existed. He was without question the greatest master of the lyric drama that ever lived, and his methods have revolutionized the whole domain of music, just as did those of Beethoven.

It will be seen from the foregoing review of the principal achievements of these six masters of music, that each of them was an originator of a method of creating beauty. Bach showed how to scale the loftiest



WAGNER'S OPERA HOUSE AT BAYREUTH



WAHNFRIED, THE HOME OF WAGNER AT BAYREUTH

heights of expression attained by music conceived in the style of utterance developed by centuries of ecclesiastic thought.

Handel led this land of music beyond the limits placed upon it by the sanctuary, and imparted to it the more liberal, if less sacred, accents of public eloquence.

Haydn showed men how to write instrumental music that should give delight not only by the fluent sweetness of its melodies, but by the ingenuity of its formal construction.

Mozart taught composers for the stage how to give their mimic personages character, and to find in the tone art an unerring delineator of the emotions of the drama.

Beethoven set instrumental music on a new footing, and made possible a method of mood communication undreamed by Haydn.

Wagner seized upon the opera, which had been little more than a public amusement, and made of it a splendid art creation, whose eloquence appeals to all classes, all races, and all nations. It is not difficult to see how these six men have enriched human life, and what a debt of gratitude the world owes them.

SUPPLEMENTARY READING



BOOKS ON MUSIC

Johann Sebastian Bach	-	-	<i>C. H. H. Perry</i>
Handel	-	-	<i>R. A. Streatfeild</i>
Haydn	-	-	<i>J. C. Hadden</i>
Mozart	-	-	<i>F. Gehring</i>
Beethoven and His Nine Symphonies	-	-	<i>Sir George Grove</i>
Richard Wagner, His Life and His Dramas	-	-	<i>W. J. Henderson</i>
The Music Dramas of Richard Wagner	-	-	<i>Albert Lavignac</i>
How to Listen to Music	-	-	<i>H. E. Krehbiel</i>





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FRANZ PETER SCHUBERT



J. S. BACH

MASTERS OF MUSIC *Johann Sebastian Bach (1685-1750)*

ONE



HERE were so many musical Bachs that the greatest of them all is given his full name oftener than any other of the masters of music. There were four hundred years of merry, music-making Bachs, musical millers, musical miners, musical bakers, musical carpet weavers, fine fun-loving peasant folk, whose minds were

devoted to the sublimest and gravest things, but who always stood on earth with healthy firmness. On "family days" as many as three hundred would gather together for a musical festival and merry-making.

You see that Johann Sebastian sprang from the very heart and marrow of the German people. He was born in Eisenach, in 1685, and his father taught him the violin when he was nine. When he was ten an elder brother, already established as an organist, who cared for him after the death of his parents, was so jealous of the progress made by little Johann that he would not let him use a collection of works for the organ by the best composers of the day.

But the lad copied them at night when the moon shone. It took him six long months. And when the precious copy was completed, the brother discovered and confiscated it.

Later, in the Benedictine monastery in Lüneberg he lived in an atmosphere of music. The library contained a magnificent musical collection, which the youth came to know by heart. He had a wonderful soprano voice, was a skilled performer on the violin and the clavier—which, you know, was the forerunner of the piano. He became a great master of the fugue as a youth.

A fugue is a terribly difficult and scientific thing. Some call it "musical mathematics"; although it may be very beautiful as well, if your taste is educated to the point of full appreciation.

When he was eighteen he was made organist of Arnstadt; but soon Johann Se-

bastian was taken to task for making sundry perplexing variations in the chorals, and intermixing divers strange harmonies, "so thereby the congregation was confounded." Also he allowed "the stranger maiden to show herself and make music in the choir."

Bach left the church and went to Weimar, where he spent nine happy years of great musical activity, developing into the greatest organ player that ever lived. In fact, he was more skilful with his feet alone than most players were with their hands. Before his time the use of the thumb and little finger in playing was practically unknown.

"It is very easy," said Bach. "All you have to do is to strike the right key at the right time; the organ does the rest." It sounds familiar.

After various changes Bach became cantor of the Thomas-Schule in Leipsic, where he remained until his death. He wasn't very happy there; but his achievements in composition were greatest. And his fame as a virtuoso increased with the years. Even Frederick the Great summoned him to Potsdam to test newly invented instruments. And when the musician played the king exclaimed, "There is only one Bach, only one Bach!" And in this at least posterity has agreed with a king.

Only seven of his great compositions were published during his lifetime. His fame was simply that of a performer. He died in 1750, and it was not until nearly a century after, when Mendelssohn discovered his compositions and made them known to the world at large, that Bach's greatness was fully appreciated.



HANDEL

MASTERS OF MUSIC *George Frederick Handel (1685-1759)*

TWO



F the great masters of music, the life of George Frederick Handel is the most cheerful. Most of them had a pitifully unhappy time, and, while Handel was not free from misfortunes, he never actually suffered from poverty. He lived a long, free, full life, crowded with activity, with romance. Handel, born in

1685, had no musical ancestry. His father was a very excellent barber-surgeon, who intended his son for the law. When he was little more than a baby, Handel arranged his musical toys into an orchestra. His father saw menace in this taste and music was tabooed; but his godmother smuggled a tiny clavichord into the attic, and on this the child learned to play.

On a visit with his parents to a Duke, he was permitted to play the organ. When the Duke heard him and was informed that the child was self-taught, he was overwhelmed. The surgeon was told that he was the father of a genius, and he promised that the boy should have a musical education. His first teacher, a very talented man, declared, after three years, that there was nothing more he could teach the lad. He astonished a famous Italian composer, who had written a cantata that he thought no one could play at sight. Its difficulties were nothing to Handel. At seventeen he was appointed organist of a great cathedral, where he received the munificent salary of \$50 a year.

Handel in a short time went to Italy, where he passed three triumphant years. He was a tall, strongly built, handsome man, full of humor, spirit, and kindness. The Italians did their best to spoil him.

He went to London and there, at twenty-six, he successfully produced the opera "Rinaldo." So great was his triumph that he wished to remain, and he long delayed going to Hanover to carry out his agreement to become Kapellmeister to the Elector. Two years later found him established in London for the rest of his life. He became a naturalized Englishman, and Queen Anne gave him a life pension of \$1,000.

When the Elector of Hanover mounted

the English throne as George I., it was embarrassing for Handel. He was able, however, to win over the "snuffy old drone of the German hive" with the "Water Music," composed for a royal party on the Thames. The King and Queen Caroline's daughter each gave him a like pension of \$1,000; so he had a fixed income of \$3,000 to the end of his days.

People of fashion and distinction courted Handel. Poets sang of him. At thirty-five Handel began a career as impresario of the Italian Opera at the Haymarket, which started brilliantly. He composed many operas; but they were not successful financially.

When he was nearly fifty, Handel entered upon the most important period of his career. Henceforth he devoted all his splendid powers to his great oratorios. He wrote "Saul" in fifteen days; "Israel in Egypt," with its gigantic double choruses, in nineteen days. He completed the score of the "Messiah" in fourteen days. At the first performance of the "Messiah" the Halleluiah Chorus created such a sensation that the King, who was present, rose instinctively to his feet, the Court and the entire audience immediately following his example, and so originated the custom of standing during the Halleluiah Chorus, which persists to this day. Handel said, in speaking of the Halleluiah Chorus, "I did think I did see all Heaven before me, and the great God Himself." There followed other great oratorios, and the name of Handel was great in the musical world.

Like Bach, his sight failed him, and the last seven years of his life were spent in blindness; but to the very end he continued to fulfill all his great duties. He died at the age of seventy-four, and he left a fortune of \$100,000.



HAYDN



JOSEPH HAYDN, "the Father of the Symphony," was born in 1732. His father was a cartwright, unable to read or write, who loved music. His mother was a cook, and Haydn always believed that she was the finest woman that ever lived. Because of his voice and his taste for music, a distant relative, schoolmaster

and choir-regent of Hainberg, offered to take charge of "Sepperl," as they called the child, and train him. So, before he was six, Haydn began his struggle with the world. In his new home he got more threshings than food, and he was continually in trouble because of his fondness for mischief and practical jokes. When he was eight years old he became one of the choir boys of St. Stephen's. When he was sixteen his voice failed and he was turned adrift. An acquaintance offered him lodging and shared his food with him. Then came years in which he fought bitterly, just to live.

In Vienna he lived in a room that had no windows and no stove. The rain and snow made their way through the roof. He worked sixteen hours a day; but he said to a friend, "When I sit down at my old wormeaten clavier, I envied no king his good fortune."

He was composing all the time and studying and gradually his circumstances improved. Always he made friends.

After serving as conductor of the private band of Count Morzin, he was made director of Prince Esterhazy's orchestra, at that time the best in Austria. He was then twenty-eight years old. Two years later Prince Paul Esterhazy was succeeded by his brother Nicholas, known as the Magnificent, who was wealthy and ranked with kings; but who today is remembered only by the fact that for thirty years he had among his retainers the immortal Haydn.

Haydn had an excellent orchestra under his direction; he was indefatigable in composition. Long before he realized it, his fame had spread all over Europe. He

was constantly urged to go abroad; but he refused to leave his "beloved prince."

In 1779 the theater at Esterhaz burned down, and Prince Nicholas planned to go to Paris. To hasten this and so bring about a much needed vacation for his orchestra, Haydn composed, in a playful spirit, the "Farewell" symphony—during the playing of which the musicians one by one blew out their candles, gathered up their instruments, and left. When only two of the musicians remained, the prince saw the point. "If all go, we may as well go too," he said, and Haydn had his way.

Prince Nicholas died in 1790. At the age of fifty-eight Haydn started on his first visit to London, which brought him many triumphs. He returned to Germany to be lionized, and wealth flowed in upon him. He went back to London and received even greater honors. Oxford gave him the degree of doctor of music. He was moved to emulate Handel, whom he called the "master of us all," and one of his great masterpieces, "The Creation," is the result. This was followed by "The Seasons." His hard work made him ill, and, following the report of his death, a mass was celebrated in his honor in Paris. When he heard of it, Haydn said:

"I am much obliged to those gentlemen, and, if they had informed me, I should have come myself to applaud the mass."

He died in his country home near Vienna, on May 31, 1809.

Haydn's work is full of the joy of living. The adjective "*heidnisch*" in German stands for "heathenish." In English Haydnish stands for everything in music that is particularly melodious and jolly, simple, unaffected, and bright.



MOZART

MASTERS OF MUSIC

Wolfgang Amadeus Mozart (1756-1791)

FOUR



ALL of the great masters of music early showed their talent; but Mozart was the most precocious of them all, the "wonder child." He began picking out chords on the clavier at three, and his father began systematic teaching when the child was four. In his fifth year he began to compose. One day he was found daub-

ing on a sheet of paper. His father thought it was nonsense; but after he had examined it he turned to his friend and exclaimed:

"Look how correctly and according to rule it is set. Only it could be of no use; for it is so extraordinarily difficult that no one would be able to play it."

"You must practise it until you can make it go," said the boy. "See, this is the way it must be played." And he showed them on the clavier.

Such amazing progress did the little boy make that, when he was six, the father took him on a succession of concert tours. The sensation little Mozart created, the honors that were heaped upon him, were enough to turn his head. The whole three years and a half spent in travel were a series of triumphs.

Most remarkable of all, the wonder-child came back home unspoiled, full of spirits and fun. His Italian tour was even more remarkable. When Mozart played at the Conservatory at Naples, his skill with his left hand so amazed the audience that they ascribed it to the witchcraft of a diamond ring that he wore. He took off the ring and played more brilliantly than ever. Every honor the Pope and nobility could think of was showered upon the child. He composed constantly, and he conducted many of his compositions. Until he was sixteen Mozart's life was mostly sunshine. No boy in all the world ever received such honors, such attention.

Then came years of suffering. The new Archbishop of Salzburg treated Mozart abominably. Older musicians did their best to destroy him. The youth struggled along for five years, devoting most of his time to composing. During this period he

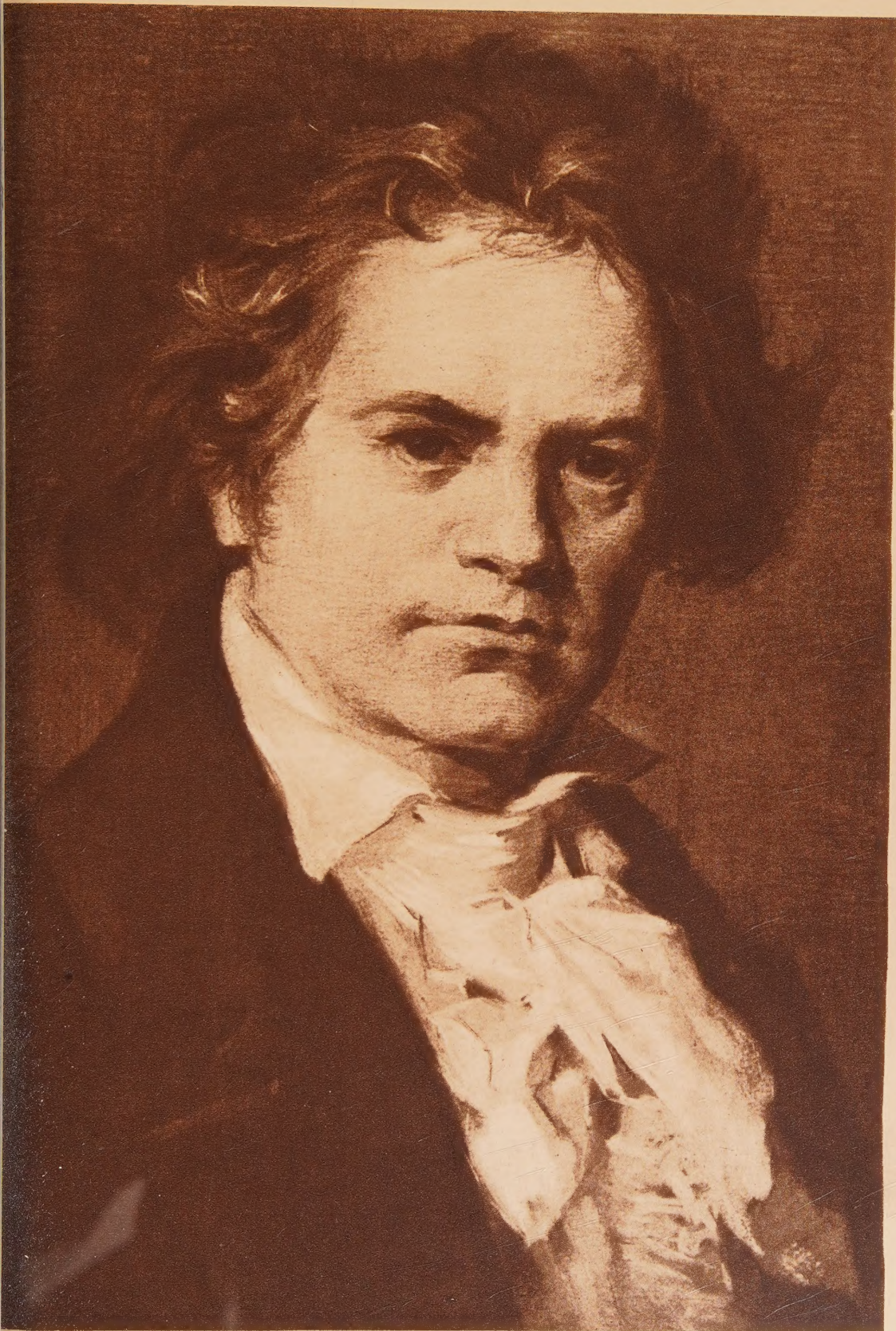
produced two operas and the noble "Misericordias."

When Mozart was twenty-one he set forth on a tour accompanied by his mother. It was not a success financially. He was compelled to return to Salzburg and to occupy a position offered by the Archbishop apparently for the purpose of humiliating the young genius. Mozart rebelled and went to Vienna, taking refuge with his old friends, the von Webers. He married Constance von Weber.

The musicians of Vienna were determined to destroy Mozart, and their conspiracies were too much for him. They even succeeded in shelving "The Marriage of Figaro," despite its great success. Mozart wrote the opera in six weeks, when he was twenty-four. He had published 293 works when he was twenty-five.

His visit to Prague, when he was twenty-six, was one of the bright spots in his life. There his concerts were crowded, and on his return he wrote "Don Giovanni," that "incomparable and immortal masterpiece," as Gounod calls it. From that time until his death his life was one long bitter struggle with poverty, due in large degree to his utter improvidence. His concerts had little success; he had few pupils; and he could get almost nothing for his compositions. He appeared for the last time publicly in Vienna in 1791. About this time he was working on "The Magic Flute." From the stage production of this great opera Mozart received not a penny. It was played to crowded houses when he died in December, 1791, practically of starvation, at the age of thirty-five.

He was buried in a pauper's grave, and to this day Mozart's grave is unknown.



BEETHOVEN

TAKE notice of him in there; he will make a noise in the world," said the astounded Mozart, when he had heard a youth of seventeen improvising. That boy was Beethoven, of whom it has been written, "Whether in range, depth, and truth of thought, perfect sense of beauty, or absolute conscience of execution, he is the great-

est musician, perhaps the greatest artist, that ever lived."

But somehow Ludwig van Beethoven seems to have paid too great a price for the genius that was given him. The man, with his "rugged simplicity, his tragic sensitiveness, his brusk honesty, his sublime purity, his warm and generous heart," knew more misery than happiness in the fifty-seven years that he lived.

When he was four Beethoven was picking out tunes on the clavier, and his father, having in mind the career of Mozart, gave the child a severe musical education, hoping to make him an infant phenomenon, with the result that the little boy came to hate music. On one occasion he was awakened at night and compelled to practice until morning.

But he worked with tremendous energy and made rapid progress; though often his studies were interrupted by taking care of his drunken father, who was constantly falling into the hands of the police. When he was twenty-two Beethoven went to Vienna to study under Haydn. He afterward made his home in that city.

He was an impressive little man, only five feet four inches tall, broad-shouldered, stocky; his head small, thick, round; his nose snubbed; a lofty, vaulted forehead, with steely black hair encircling it in picturesque disorder; his eyes small, deep set, bluish gray, full of fiery brilliance. His face was pitted with smallpox and was always high in color. Many ladies—and despite his ugliness he attracted them—raved over his noble, spiritual brow.

He had atrocious manners, and was always badly dressed. He had several un-

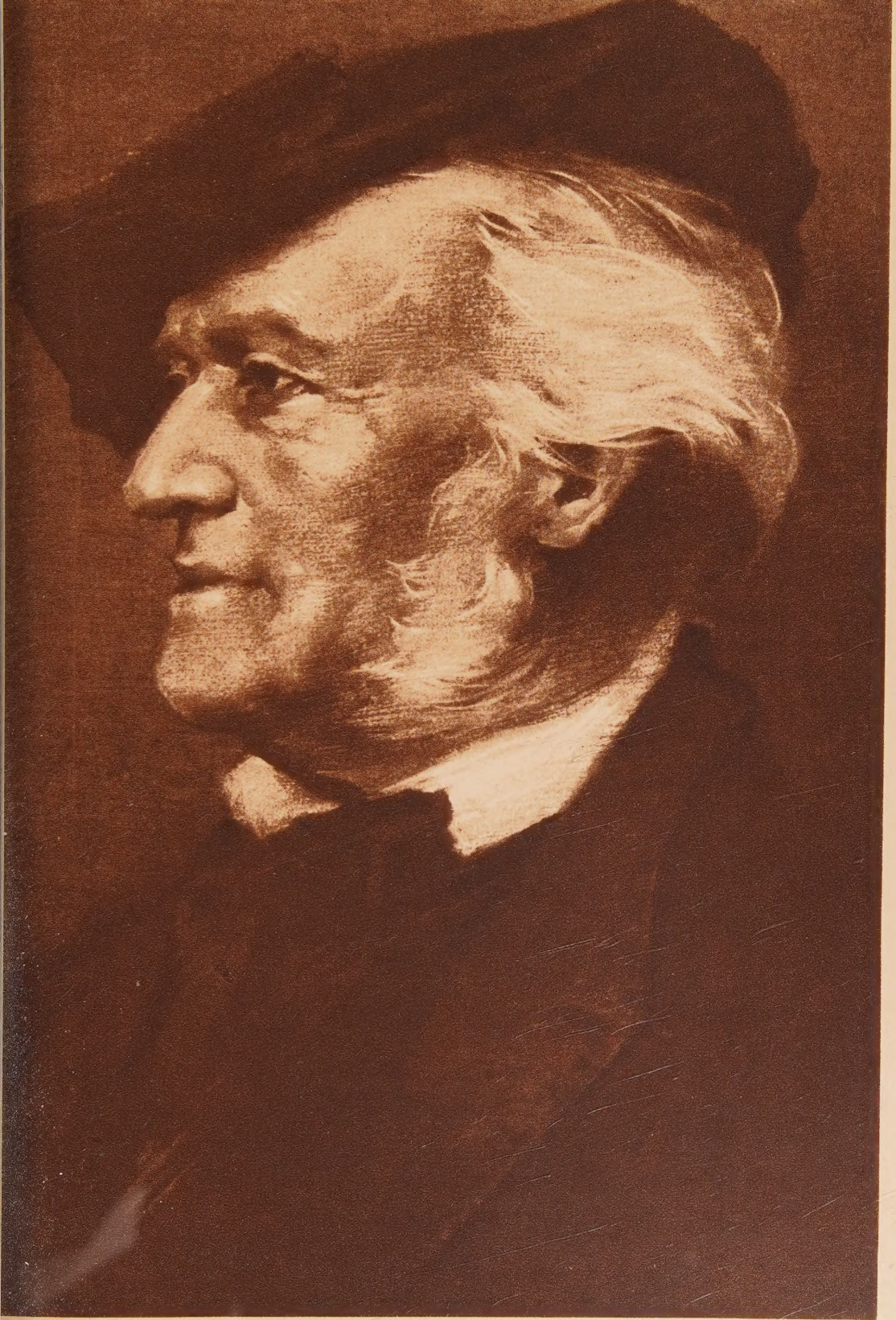
happy love affairs, especially one with a lovely Countess to whom he dedicated the famous "Moonlight Sonata." He was a man of passionate temper, continually quarreling with his best friends and apologizing as warm heartedly and as impetuously. He was forever poor, because he knew absolutely nothing of the handling of money.

Until he was twenty-five Beethoven published almost nothing. There followed eight years of great activity. He was hailed as "Apollo's Greatest Son," "The greatest of great spirits," "The emperor of music."

The great tragedy of his life was his deafness. He concealed this as long as he could, suffering intolerably. When, three years before his death, he gave his "Ninth Symphony" and his great Mass, the "Missa Solemnis," in Vienna, the audience burst into thunders of applause; but of this the master was unconscious. The audience resented his indifference, until the contralto singer turned him about, so that he could see the honor that was given him, for no sound could pierce his ears.

His last days were a drawn-out tragedy. He composed in his shabby lodgings, constantly pouring cold water on his hands. He composed in the fields, shouting and gesticulating like a madman. His life was made more bitter by the outrageous conduct of the utter scamp of a nephew and by the meanness of his brother.

Beethoven died in abject poverty. Then the whole world rose to do him honor. Eight composers carried his coffin, and thirty thousand people watched the funeral procession.



WAGNER



ABOUT the cradle of Richard Wagner was fought the terrible Battle of the Nations, and one hundred and twenty thousand Frenchmen and Germans lay dead or dying in the fields about the city, when he was born at Leipsic, May 22, 1813. He lived in the midst of turmoil and strife always, and for the last fifty years of his life

there waged about him a musical Battle of the Nations as bitter, if not so deadly, as that of Leipsic.

His father died of the epidemic that followed the Battle of Leipsic. The widow married one of her husband's former friends, Ludwig Geyer, an actor. He wanted to make a painter of young Richard, who was one of the seven children; but the child manifested small talent for that or anything else.

Richard ran wild as a boy. "I grew up," he said, "unrestrained by authority and with no other guides than life, art, and myself." This was true of him through all his life.

It was the year that Beethoven died, when Wagner was fourteen, that he first heard a Beethoven symphony. "I fell ill of a fever," he says, "and when I recovered I was a musician."

At twenty-one he was sufficiently well-known to be offered the position of musical director at the Magdeburg Theater, where he remained several years and married his first wife, an actress. Here he worked on his first great opera, "Rienzi," planned for the Grand Opera at Paris, proposing to go there by way of London.

On the boisterous voyage across the North Sea he heard the story of "The Flying Dutchman," and in the music of that opera you can hear the howling of that storm. He managed to finish "Rienzi." The Opera refused it; so he sent it to Germany, and turned to "The Flying Dutchman," which he completed in seven weeks. It was given at the Grand Opera and was an utter failure; but "Rienzi" was presented in Dresden, and it made Wagner famous. He became Kapellmeister of the Royal Dresden Opera at a salary of \$1,250.

"Tannhäuser," more fully revealing Wagner's radical ideas, followed in 1845. "Lohengrin" was produced in Weimar in 1850, under Liszt.

In the meantime Wagner eagerly entered into the Revolution of 1848, and was exiled as "a dangerous political" for ten

years, most of which he passed in Switzerland; largely supported, almost wholly inspired, by Liszt.

In Switzerland, Wagner began to put into shape the splendid conception of the Nibelungen drama—"the most colossal structure that ever entered the mind of man." "Tannhäuser" was produced at the Grand Opera, and while the audience took to the new music, the famous Jockey Club hooted and whistled because the ballet was so early that, owing to their late dinners, they missed their main operatic amusement.

There came to Wagner's rescue Ludwig II., who ascended the throne of Bavaria at the age of nineteen—a crazy king, who was the making of Richard Wagner, whom he called his "word-tone-poet-master." He gave Wagner a handsome residence, a pension, and enormous sums to spend on his music. From that time on Wagner's star steadily ascended toward the zenith. His earlier music dramas and the later ones, "Tristan and Isolde," "The Meister-singer," "The Ring of the Nibelungen," were adequately performed.

The epigram that "Wagner's music is not so bad as it sounds" was repeated by the whole musical world. An ideal theater was built for him in the little town of Bayreuth, and the cornerstone was laid on his sixtieth birthday.

He had married Cosima von Bülow, daughter of Liszt, his best friend, and for ten years he lived an almost ideal life.

His last work, "Parsifal," was finished in January, 1882, and was produced at Bayreuth in the festival of that year. Broken in health and alarmed by a heart malady that had afflicted him for some time, he went to Venice early in the following year and there on the afternoon of February 13 he died in the arms of his devoted wife.

Success came to Wagner in such measure in his later years that he might have died wealthy; but he was lavish in his personal expenditures, and he paid out great sums for the production of his operas.